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MONUMENTS TO WASHINGTON.

An enterprising individual took possession a few days ago of the top of one of the hydrants in Broadway, for the purpose of vending a lithographic engraving of a new design for the Washington Monument, which, we think, surpasses anything hitherto issued on that prolific subject. We thought before, that absurdity in this direction could no further go, but the design of this week outstrips the design of the last, the inverted spyglass of the week before, doubtless, to be outstripped in turn by the impracticability of the week to come. The proposed structure is to be in the form of a cone, surrounded by a spiral staircase. At the base of the monument and staircase there is a portico formed by the trunks and foliage of forest trees, indicative of the original savage state of the country. We have seen the porticos of shingle temples in an incomplete state decorated in this style, minus the foliage, but never regarded it as specially ornamental. Passing between these columns we ascend the stairs, and at the first landing place meet with a statue of the youthful Washington; at the next we have an emblematic Doric façade. Passing on, we ascend to a second statue of the Commander of the American Forces and an Ionic façade, and so alternate between statues and façades, typical of the progress of events, till we reach a sarcophagus at the head of the staircase. Above this rises, capping the whole, a Corinthian lantern surmounted by an ideal Washington. The architect having thus brought us to the top in a grand historical style, might be reasonably expected to provide means to get us down again through a similar series of celebrations, but there is no provision of the sort but to travel through Washington's life inverted and the backward progress of civilization to the stump portico.

There is, of course, a considerable space left in the centre, but this the architect proposes to divide into stories, and use for public halls, libraries, picture galleries, &c. There does not appear to be the slightest reference to these in the exterior plan, but we suppose a stone might be knocked out here and there to light up the dreary cavern within. This is a feature common to all the designs. All promise us magnificent accommodations within

for statues, paintings, libraries, schools, and what not, but they must be hidden away in the pediment, within some column, and for aught we know, inside of the colossal statues. All must be *caché*, as the French say. These designs might be called of the "turn up bedstead" order of architecture, as they proceed on precisely the same principle of a use not suggested by the exterior appearance.

Let us have one good thing, a dome, a column, pyramid, Gothic shrine, colossal statue, or obelisk, but do not clap the column on top of the dome, like a furnace chimney and "mast head," the colossal statue on top of the column like a fancy chimney pot. Give us good Grecian or good Gothic, but do not mix them up into a Cockney Composite."

The monument must either be a thing for use, or purely for ornament. The architects who have published designs all evidently incline to the latter, but the practical tendencies of the age force them to combine utility with ornament. Now this is in most cases impracticable. Utility cannot be combined with beauty, a picture or a statue is made to be looked at, not for use, but beauty can be combined with utility. We can ornament an article designed for use and make it beautiful; thus we can mould the essence bottles for a lady's boudoir into vases of classic form, but we cannot, without a gross violation of all true principles, make a hollow statuette of the Venus de Medicis, with a head that "comes off" for a similar purpose.

It seems to be generally conceded that the Monument should represent the characteristics of the American People as developed in their Hero—Washington. Are they not all practical, all, and, let us be thankful that it is so, for usefulness, action? Washington was no speculative dreamer; he led the people in a straight course to victory and liberty, and they have since lost no time in devising constitutions based on human perfection. Western emigration, national thrift, and Washington's simple life and clearly written account books, tell the same story. And does not the history of our architecture thus far, show similar influences? What are the most characteristic buildings in New York, that are better than any others of their class in the world? Her stores. Let then the Monument we raise be for use; not for temporal, pecuniary use, but for the intellectual needs of the nation. We do not mean a college, or library, or picture gallery, for we are erecting a Monument, and everything not directly developing its Idea, which is to endeavor to embody the glory of Washington, is to be excluded. It is not as a scholar or an artist that we revere him, but as the founder of our liberties and our first ruler. It is then as citizens that we are to use his monument. But the plan must also give full scope for the artistic capabilities of the nation. It must be a work of Art.

We think that no nobler plan can be devised, and none which more fully combines these requisites, than a noble Temple in the purest form of Grecian art; the interior to consist of one vast hall for the use of public assemblages of citizens on high and important occasions. It should contain a colossal statue of Washington, and as he was our General and our Pre-

sident, what more appropriate than that those of his fellow citizens who have served their country in the field or the forum, should share his glory, and that their busts or effigies should decorate the walls? Fresco painting (a noble art, which an opportunity of this kind would permanently establish among us) would also lend its powerful aid, and thus that union of the three arts be accomplished by which each more fully develops its perfection.

The exterior would present an appearance far superior to any of the proposed designs, while its details, column, frieze, and pediment, filled with statuary of colossal size, would each, if worthily executed, be far superior to the *unmeaning* piles of stone which have been devised.* England has her Westminster, France her Versailles, Germany her Valhalla—what has America? Let New York, on the height of her noble sea-washed Isle, show her Washington Monument.

BOSTON MERCANTILE LIBRARY ASSOCIATION.

The anniversary of this Association was celebrated on Wednesday evening, Nov. 15th, by an Address from the Hon. DANIEL WEBSTER, and a Poem by JAMES T. FIELDS, Esq. The great Hall of the Tremont Temple was filled from floor to ceiling on the occasion, by the largest and most brilliant audience ever crammed into it. All the magnates of the city and the adjoining towns were present. There, on the platform (not the Buffalo and Baltimore one) were the prominent politicians in the late political contest. There was Robert C. Winthrop, looking Boston Atlases at the audience, and there, a few feet from him, was his rival for Congressional honors, Charles Sumner, looking Boston Republicans. Gov. Briggs was there, not exactly certain whether he was elected by the people, or to be elected by the legislature, but as smiling, as collarless, as compact, and as resigned as ever. There was President Everett, the incarnation of the spirit of all the world's universities, calm, cool, classic, with that indescribable sadness in his countenance, which makes his face linger longer in the memory than that of any other man, except, it may be, Choate. There was Mayor Quincy, smooth, clear, and white, as his own Long Pond water; and there was his father, Josiah Quincy, the representative of a past age, though seemingly as active as the most bustling man of the present. There also were the "merchant princes" of Boston, with faces full of benevolence and pockets full of money, every wrinkle and white hair a hieroglyphic of a prosperous adventure,—men who have given away more money than most traders have ever made. And there was Oliver Wendell Holmes, with a face expressing every mood and alternation of his infinitely sensitive intellect, always charged with the electric fluid, always keen and sparkling, always o'er-informed and running over with mind. In short, to use the expression of a gentleman, the pertinence of whose remark must excuse its

* If any one among many of the designs we could mention is realized in stone, we anticipate the immediate revival of Yankee Doodle or John Donkey. Punch lived on the Wellington Statue a year or more, and most of the proposed constructions would comfortably sustain a "college of wit-crackers" for a long time.

inelegance, "There was more brain and 'tin' on that platform than ever he see."

When Mr. Webster appeared, the pent up voices of the audience exploded in a series of earthquake cheers. The subject of his address was the history of the formation of the Constitution. The rigid logic, the close analysis, the firm hold upon principles, the rigorous method of the great Expounder, were more displayed than his power of impassioned argumentation, or his power of fierce, sharp, overwhelming declamation. He was evidently suffering from recent illness, and only occasionally were heard the deep, or the high and ringing tones of his almost matchless voice. It is a curious peculiarity of Mr. Webster, that he can only be excited by his subject, never by his audience. There is no other living orator who would not have seized the occasion of Wednesday evening for making a display, and straining his faculties to the utmost to charm and dazzle his vast audience. As it was, with the exception of a passage on the importance of the Union, and another on the Revolutions of Europe, there was little in the address to impress his hearers with the fact that the greatest man living was speaking. With the majority it probably passed as a good historical lecture, which any person of talent and education might have written. The sagacity and sureness with which the vital points were seized, and the luminous style in which they were presented,—everything, in short, which indicated strength and comprehension of understanding in sifting out the leading ideas from the vast mass of documents which the address covered,—could not be appreciated. It was curious, however, to notice the stillness and almost breathless attention of the audience, and the eagerness with which they seemed to wait for the burst of eloquence which was to lift them from their feet. But alas! "man never is but always is to be"—the proverb is somewhat musty.

After the Address followed a Poem, racy and polished, full of sparkling points, yet with a broad basis of truth, and of a singular unity of design,—by James T. Fields, a gentleman whose fine and fertile genius too seldom find public expression. His subject was the Post of Honor, and he illustrated a happily chosen theme, with marked originality, beauty, and brilliancy. Avoiding somewhat the beaten track, and neglecting comparatively the more dazzling lights of fame, he penetrated, with a fancy lithe, vigorous, and teeming with invention, into untrodden ways, and elicited the fine essence of honor which lies in humbler life. The poem was veined with a kindly satire, and surrounded with a genial warmth of humor; and both in bright, flashing, and palpable wit, and in sly, demure, elusive strokes and allusions,—which just peeped out for a moment from the text and were then as immediately withdrawn,—it was eminently successful in giving the poetry of the ludicrous. The allusions to Lamb, Gray, and the Sisters of Charity, were touches of genuine pathos, as those to Nelson, Lawrence, and Jerome, were of energetic and impassioned expression. The diction was full of apt and expressive words, original verbal combinations, and felicitous epithets; and in managing the heroic couplet, Mr. Fields made it flexible to every variation in thought and sentiment, and finely harmonious throughout. The poem was delivered with force and elegance, and won upon the increasing attention of a delighted and enthusiastic audience. It closed with a magnificent tribute to Webster, every couplet of which was loudly applauded; and at the end three cheers

were given for Webster, three for the poet,—and as the audience were in the vein,—some person who had not extinguished the political fires lighted up in the late campaign, suggested three for "Old Zach," which were partially given.

THE HISTORICAL SOCIETY'S HALL.

The collections of the New York Historical Society have become so valuable and rich in original materials for History, that a fire-proof edifice should at once be provided for their preservation. Since its formation in 1804, by De Witt Clinton, Egbert Benson, Daniel D. Tompkins, Brockholst Livingston, Bishops Hobart and Moore, Doctors Miller, Linn, Mason, Bowden, Harris, Abeel, and Kunze; Hosack, Mitchell, Wilson, and Bruce, the eminent Physicians; and Messrs. Bayard, Bleeker, Kemp, Stuyvesant, Murray, Pintard, Johnson, McKesson, Wilkes, and Forbes, the Society has advanced, often by slow and hesitating steps, but of late, rapidly, to its present prosperity. The nucleus of a library, formed in 1807, by the purchase of the collection of John Pintard, has gathered around itself, by donation and purchase, a mass of invaluable books, maps, and manuscripts, not equalled on this continent. The Society now possesses a library of about 12,000 volumes, and many thousand pamphlets, 1200 volumes of newspapers, 2000 maps and charts, nearly 15,000 manuscripts, and a valuable cabinet of coins, medals, busts, portraits, and curiosities. The Society has published six volumes of Historical Collections, and five volumes of its Proceedings, for the years 1843, '44, '45, '46, and '47. Its stated meetings are held on the first Tuesday evening of each month, except July, August, and September, at its rooms in the University, and the resident members are about 400 in number.

But these rooms in the University are in the upper stories of a building, with wooden staircases and floorings, and exposed to the peculiar danger from fire, which the pranks of students always bring about a college edifice.

The series of newspapers, commencing with the Boston News-Letter (from its first number), the earliest publication of the kind in this country, and embracing most of the journals to the present time, is well bound and arranged. It is believed to be as complete as any other in the United States. An unique collection of newspaper cuttings made in London, by Upcott, during the war of our American Revolution, and recently bound admirably under the direction of Mr. J. B. Moore, the Librarian, is perhaps the most curious picture of our revolution, on the Tory side, extant. In a similar manner, a complete newspaper history of the Mexican war, cut from contemporaneous newspapers, has been compiled and arranged by the same discriminating hand. Its value, hereafter, may be imagined.

Among the manuscripts are the Bellmont Papers, Leisler Papers, Records of the Committee of Safety, Gates's Papers, Steuben Papers, Lord Stirling Papers, Horsemanden Papers, McLane Papers, Osgood Papers, Jay Papers, Colden Papers, Clinton Papers, Miller Papers, Duer Papers, and a great many others of lesser extent, but of great value. These manuscripts, if bound, would form 200 folio volumes.

The earliest MS. is of the date of 1492, being the Capitulation of the City of Grenada to Ferdinand and Isabella of Spain. The oldest printed volume is of 1494. There is a complete series of the Laws, Journals, and Documents, of the Congress of the United States, and of the State of New York, and also

those of most of the States of the Union. The whole collection of Books, Maps, and MSS., is perfectly arranged and catalogued, so that any single paper can be referred to without difficulty.

All these priceless literary treasures are now at the mercy of any chance conflagration—and if lost are gone for ever—for most of them cannot be replaced. Were they the property of a smaller town, a building would long ago have been provided, but in so great a metropolis as ours, the intense *individuality* of each man prevents that concert of action, that sentiment of local pride, which makes "*a pull all together*," for any local object, a matter of course. In spite of this, however, the Historical Society has made proper arrangements, by the appointment of a most respectable committee, many of them men of *action*, to secure the necessary funds. A few thousands have been already subscribed, and as this is no beginning errand, but simply the offer of a rare opportunity to New Yorkers, to serve the cause of good letters, there is hope of success. Who, in this noble city, already the patroness of so much art, the seat of so many eleemosynary Institutions, of so much musical taste and literary refinement, will not be eager to contribute to the building of the walls of the structure which may preserve to posterity the original vouchers for the truth of American history, and perhaps the names of the builders?

The price of lots in the denser parts of the city may be an obstacle to the purchase of a site sufficiently central to serve as a place of meeting as well as to preserve the Library. It may well be doubted whether the closeness of buildings in the city allows any one structure to resist the fierce heat of others burning around it, although in itself fire-proof in the architect's sense. Why not erect the Hall for the preservation of the books at a little distance from the close built streets, while the place of meeting remains as at present? To Dulwich, not five miles from the Bank, every visitor to London runs down by omnibus, to see the Picture Gallery in God's Gift College, erected by Alleyne, the famous player of Shakespeare's time. The collection, left by Sir Francis Bourgeois, was meant to be the foundation of a National Gallery, and is worthy of it. Secure from danger by fire, yet within sight and hearing of the heart of London, the college, with its treasures of books and pictures, has reposed for two centuries; and even now, when the modern Babylon has almost included Dulwich in its huge expanse of chimneys, God's Gift College continues safe. So mote it be with the future HALL OF THE NEW YORK HISTORICAL SOCIETY.

B.

Sketches of Society.

FASCINATION.

(Concluded from last week's *Literary World*.)

I KNOW not now—nor shall I ever know, how long this unconscious thralldom continued. I remember well, though, that the feeling of successful antagonism to the power with which I was contending was strong within me; until at last the stern joy I felt grew to a perfect delirium of arrogant self-complacency. I felt as if I could indulge the opposing unhallowed spirit; as if I could give him ample room and verge enough to work his malicious will for a season, only, that my clear, healthy, spiritual determination, might in the end make his discomfiture more thorough and complete.

I may here say that my temperament being gay and fanciful rather than one of deep and

earnest sensibility, I have never suffered seriously from the tyranny of the affections; but judging by what I have read and heard of the enslavement of others, by vanity, by lust for power, or by rage for gold, I should say that the thorough fascination in which the snake had now enthralled my intellectual as well as my physical faculties, could only be assimilated to the despotism of a master passion, when its rule becomes established and consummate. For I had lost all perception of the true relation which existed between me and the terrible power which was undoing me; and, blind egotist that I was, I thought I could even indulge the generosity of a superior towards the object which held me in such miserable thraldom. Nay, shall I confess the weakness?—there were moments when my heart bled for this creature, which, yearning ever for companionship, could still only love dominion; the unwilling destroyer of the sympathy he coveted, while struggling ever for ascendancy, and finding ever his own defeat in the moment of his mastery. And my heart bled for that suffering spirit-type of mortal aspiration.

"How could I have been writh with a creature which acted only according to a heaven-ordained law of its being? I will take my eyes from the serpent (said I, mentally), and the fiend that I have rebuked within him shall have a chance to retire."

Mark you, it was not fear—it was not consciousness of my peril; it was not the sated sense of power, it was not forgetfulness of the purpose which had placed me there, that prompted this intention. It was, as I have said, the full and fatuous belief that that original purpose was accomplished—that I had subdued and overcome the dominion of the serpent-fiend, and that now I would, in the princely exercise of a sovereign will, permit its discomfited agent to withdraw; and again I said in my heart, "I will withdraw my gaze from his, and the spirit of darkness which I have rebuked within him shall have a chance to retire."

But they would not come away. My eyes—my eyes, I could not withdraw them from his—which burning clearer—hotter to mine, as I made the effort, seemed at last, like living coals, to scorch into my very brain.

And now I knew that I was the victim, and he the conqueror. It was no longer a dark spirit which, for a season, had possessed himself of the body of a kindly reptile, it was a spirit which had been there from the first, it was the soul, the vivifying power, it was the only true essence of the serpent-life with which I had contended from the first, and which had subtly stolen through all my natural defences—stolen through them only by his natural action—until my will was completely manacled, and I struck helpless at his mercy.

So helpless—so abject in my thraldom, I could have sued to him to spare me. I could have sued to him, but the atmosphere of sympathy that once encompassed us in the same seemingly genial halo, was now changed to a wall of adamant; a wall pierced by the terrible rays of power that shot from his unearthly eyes, but flinging back in torturing recoil the pleading glances of my agonized appeal. And yet one condition of our former state still remained to shut me out from all human succor. The Serpent and I were still alone in an atmosphere of our own from which all the world were excluded; but he had made a slave of his only companion amid the solitude, from which he could at will withdraw and leave me to wither on the waste.

But no, he could not leave me. He seemed to love the thing he had destroyed. And I—I

did compassionate that lonely thing when he had lifted himself above me in a victory which was despair!

And when my spirit,—but now wilting in its abjectness, now again writhing in its torture, and now at last defiant amid the cruelty of his burning gaze,—when it roused itself there once more in deathless conflict, it did seem, by heaven, as if an admiring tenderness, that was not compassion, straightway grew within my fearful adversary. It was as if some fallen angel, entering that reptile body with hostile intent towards man, had momentarily recovered a portion of his original nature—not from sympathy with human woe, but, from recognising in the being he would destroy a kindred spirit of the class to which he once belonged; as if he yearned, I say, with tender admiration towards that indestructible essence his new-got fiendish power could not wholly triumph over albeit it met him there weakened and diluted in a human form. He could enslave, but he could not destroy. While I—could the ascendancy I had so fatuously surrendered, be once restored—I could plunge him for ever into the pit of despair from which he had mounted with intent diabolical to abuse his spirit power; or I could make him walk the earth again erect as in his Eden prime.

Methought I read then in the creature's eyes that my conviction of our relative strength and condition of ascendancy was true; and then, as abashed his glances sank, only to be re-illuminated again with a sad and sympathetic veneration for the power that seemed triumphing over him in turn, I thought reverently of his original brightness, and of the spirits with which he once held direct communion, while I only shared the influence which they shed to shield me against the devices of a fallen member of their glorious company.

And again my eyes suffused in reverential pity, again my sight grew dim in sorrowful admiration, in sympathy oh most wondrous; for in grief my very soul was dissolving that I could not keep him here with all of heaven that still clung about him; dissolving in grief most frantic that I had no strength to guide him midway of the spheres between which he vibrated. That I could not gather from him and for him all the good he brought down when falling from above, without harvesting against myself the evils of the pit from which he had rebounded to the earth, the unwilling agent, as it seemed, of the dark powers there.

Oh God, I knew it not, yet this was but a new form of that serpent-fascination. It had bewildered my fancy; it had betrayed my understanding; it had enwreathed itself with the tendrils of my heart; it was now directly busy with my immortal soul; it was interlacing its subtle spirit-windings with the very essence that could alone, under any circumstances, resist its might. Yes, my spirit was becoming enamored of spirit-deformity. My soul was growing native to the dark communion with a thing unhallowed. Nay, it was already permeated by, and wound up in the monstrous spell, till it did not wish to sever from all it now knew of the beautiful and the true! The keen, discerning power of that god-like essence, which constitutes the human soul, was dying out in me for ever; or, worse than that, it had become so perverted that a new creation of good and evil existed for me in the hopeless world in which I was losing myself.

I must pause for a moment. Do these seem the hideously inventive thoughts of a dream? Do they seem the fantastic suggestions of delirium? Surely, your Temperance Lecturers tell you things ten times as incredible, when

portraying the effects of the enthralment of one sense! Why then refuse credence to this prairie tale of serpent fascination, in which all the senses at once were trammelled? Yes, all the senses were trammelled—and the imagination alone left free to double the influence of this most singular sorcery which nature permits one part of the animal creation to exercise over the others. I do not, for one moment, really believe that any diabolical agent entered into the body of that prairie rattlesnake. I am only describing the mental emotions which I passed through, in the singular trance in which his powers of fascination stupefied my senses. And indeed—indeed, extravagant as the relation may seem to some readers, I have been obliged to put a check upon my emotions while writing, and often have I paused to wipe the moisture from my brow, as the thrilling remembrance of that time of agony comes over me. Years, long years have now passed, and had I in earlier life written out the hideous tale, Time, perhaps, would, ere now, have done his genial work in softening the images which often coil amid my dreams, and sometimes haunt my waking senses with horror. For, bethink you, that when the spell of the serpent was fixed upon me, my perceptions only vibrated between such diabolical fancies as I have described, and the actual knowledge that I was charmed by a living, breathing reptile, from which *I could not take my eyes away*.

I had no other perception; no power of thought, no suggestion of ingenuity or contrivance how to deliver myself. My condition was an absolute fact. A stark, clear, stamped, deathly truth. A truth as inevitable, as unavoidable as death itself. There was no covering it up; no getting round it; no escape from it. I stood a lonely man in the midst of a desert, spell-bound by a serpent, and rooted to the solitude.

But I am forgetting. I have spoken wrongly. I had one other perception—one other single perception or thought—which travelled beyond the sphere in which all my faculties were concentrated. It was a thought of —; the dry leaves of many an autumn have rustled above her grave, and therefore I may venture to name her—it was a thought of my poor Blanche, and her eyes of meek affection; and I felt in my soul that were that look still on earth, it could yet redeem me from the blight, it could draw me away from the serpent-gaze beneath which my nature was shrivelling up to naught.

Is the suggestion weak? Does it seem a truism of mere sentimentality that I am uttering? Oh, believe me, the power of true affection in redeeming and stabilizing the soul has never yet been overrated; its hallowed influence against all other sorcery, is a theme which can never grow stale, however oft-repeated.

And yet strange is it, most strange (the devil must mock and jeer at human-kind, when he thinks of it)—strange is it that the animal which God gave to man as the only breathing type throughout all his creation, nay, the still acknowledged type of disinterested affection, of noble devotion, of deathless fidelity, should be with him a designation for human meanness! Strange is it that an epithet borrowed from the first friend of man should bear more reproach with it than that taken from the first enemy of our race!

My Dog—I saw him not—but I know from his keen and tender sagacity—from his assiduous watchfulness, from his unflinching loyalty, from his lavish generosity of never failing and most abundant instinct of faithful minis-

try,—my dog, I know, had never taken his look from mine the while. And now, as my lip quivered for the first time when that memory of buried affection trembled through my soul, he saw, by the light of an old sorrow, my present state of suffering; and he knew that some mortal illness from within, or some infernal agency from without, could alone have thus petrified his master and his friend. That one passing thrill of natural emotion betrayed upon my countenance, made him feel in his faithful heart that some mischief was destroying me, and my spell-bound gaze directed him instinctively to its source, and with a yell of fury he sprang upon my mortal foe. The serpent gave but a single rattle in his death agony, and I stood there fetterless as the wild winds of the prairie, which played exultingly round the liberated lover of their freedom.

"Such (said our authority for this tale) is the story associated with a cameo brooch, representing a serpent and a dog, which has been the pride of my wife's pincushion these twenty years; and as she can never wear it to a party without telling over for the hundredth time, the whole history of her husband's escape, I wish you would just put yourself in my place, and write it all out so that I may send it round to suffering friends, who would 'bluff off' the repetition for the future."

Having the moment before pleaded as an excuse for leaving a pleasant trio that we must go home and finish a paper on "Fascination," already begun, we could not resist our friend's request; and the reader, curious in the secrets of literary composition, may, by recurring to the first part of the article, fix pretty nearly the very paragraph in which the true tale joints on to the fanciful essay.

C. F. H.

LAW OF DEBTOR AND CREDITOR.

The Law of Debtor and Creditor in the United States and Canada. By James P. Holcombe, author of a "Digest of Decisions of the Supreme Court of the United States," &c. New York: D. Appleton & Co. 1848.

THIS is a valuable and well-arranged summary of the laws and statutory provisions of the various States and of Canada, regulating the mercantile relations of debtor and creditor. It includes an analysis of the different judicial systems and modes of legal procedure in force throughout the Union, so far as they apply to the rights and remedies connected with these important interests. A separate chapter is devoted to the law of each State, in which the particular provisions bearing upon the creation and the evidences of debt; the rates of interest and damages; the rights and liabilities of partners, corporators, married women, &c., are discussed, together with the specific actions; modes of obtaining and enforcing judgments; the various species of executions in force, and the laws respecting insolvents, and the administration of their estates. From this outline it will be perceived that the plan of the work includes a range of subjects of great practical interest, not only to lawyers, but to all persons whose mercantile or business relations of any character extend beyond their own State. For the latter class especially, in their own hands, or in those of a legal adviser, it is intended as a guide through the intricacies and ramifications of local legislation all over the country, regarding affairs of their every-day experience and concern, from the voluminous enactments and prescriptions of Massachusetts, to the sparse and

recent *dicta* of Iowan and Texan statute law. Speaking of Texas, however, it is no more than justice to the "Lone Star," to say that it seems to have caught a creditable share of the "gladsome light of jurisprudence." The synopsis of "Remedies to Collect Debts," which Mr. Holcombe's researches disclose as existing in full force in Texas, present anything but an attractive picture to absconding debtors and defaulters. It is gratifying, too, after having had our eyes assailed for years with "shocking murders" at Vicksburg, "deadly affrays" at Natchez, and "street fights" at Little Rock, all going unpunished, to find in the stringency and minuteness of the statutory provisions in Mississippi and Arkansas, respecting choses in action, frauds, and the rights of creditors, that justice has, after all, one eye open upon the inhabitants of those lawless regions. In fact, the rights of creditors are so fully and forcibly taken care of in most of the Western States, that we shall always hereafter consider a simple reference to Mr. Holcombe's treatise sufficient to lay the ghost of Repudiation for ever.

Extracts from a work so necessarily professional and dry as this, would seem, at first thought, very out of place in our columns, from which dulness, in all its disguises, is warned off. But here is a piece of Louisiana law, so very uncommon, and so peculiar to that State, that we cannot help quoting it as it stands, in all the stiffness of its legal phraseology, for the instruction of our readers, especially of those whose lovers and future domestic expectations reside in New Orleans, or who have sweethearts and business prospects there. Mr. Holcombe calls the section we refer to, "*Effects of Marriage upon the Rights of Property.*" We are disposed to introduce it into miscellaneous society, under a more attractive heading, viz:—

How Married People become Partners for Life in Louisiana.

The law of Louisiana upon this subject differs essentially from the civil, the French, or the common law. Every marriage contracted in the State superinduces of right, if there be no stipulation to the contrary, a partnership or community of gains in relation to their future acquisitions. A marriage contracted out of the State, between persons who afterwards come to live in it, is subjected to this community of gains with respect to all property acquired after their arrival. The property which is owned by the wife at the time of marriage, of whatever nature it may be, composes no part of the stock in trade; but remains her separate property, as also that which she may acquire during marriage, by inheritance, or donation to her particularly. The common property consists of the profits of the property of which the husband has the administration, of the produce of their reciprocal industry, and of all the property acquired during the marriage by both or either, except donations made to one of the parties or any inheritance falling to either. The debts of both husband and wife anterior to marriage must be acquitted out of their personal and individual effects; but debts contracted during the marriage enter into the partnership or community of gains, and must be acquitted out of the common fund. The wife or her heirs may exonerate themselves from the payment of any debts by renouncing the community. On renouncing, the wife loses all right to the effects of the partnership, but she is entitled to take back what she brought into marriage. The husband, in relation to the common acquisitions, is

the absolute head and master of the partnership; he may dispose of the whole without the wife's consent. But he cannot convey the common estate, or the gains, to the injury of the wife during coverture, and she may, by an action brought after the husband's death, set aside such alienation. During the existence of the community the wife has a right to the administration of her separate estate, though she cannot alienate it without her husband's consent, and upon her death the same descends to her heirs as well as all moneys received by her husband on account of it. Upon the dissolution of the marriage, all the effects the husband and wife reciprocally possess, are presumed common effects, unless they satisfactorily prove which of such effects they brought on marriage, or have been given them separately, or they have respectively inherited. These common effects are divided equally at the dissolution of the marriage, between husband and wife, or their heirs, however unequal the portions which they brought in marriage.

ENGLISH FEMALE POETS.

The Female Poets of Great Britain, Chronologically Arranged: with copious Selections and Critical Remarks. By Frederick Rowton. With Additions by an American Editor; and elegantly engraved illustrations by celebrated Artists. Philadelphia: Carey & Hart. 1848.

Mr. ROWTON is an enthusiastic defender of the sex; an assertion which means nothing more than that he has an eye and heart to recognise in human nature traits of nobility, virtue, and disinterestedness implanted there, which none but a cynic could deny, or the spiritually and morally blind fail to perceive. Why should the question of woman's heart or genius be treated as a subject of discussion? Why should she for ever be placed upon her defence by critics? It is not the sex, as it is called, but humanity—nature herself that is put on trial. Yet the distinction has been made, and has crept in a thousand ways into literature, into conversation, till it has become quite a stereotyped mode of thinking, of writing; as sailed now and then by some timid disputant who humbly ventures to put in a plea for woman. Nay, has not woman been driven to argue the question herself? To determine why this has been so, would involve a long historical disquisition, a treatise on society, an examination of physical and moral conditions; a separation of the actual from the supposed possible *rights* and influences of woman. It is enough, at present, to acknowledge, on the substantial evidence of a goodly octavo of brief passages from more than a hundred writers, that woman can write poetry! aye, and poetry of a high order—that if not the companion of Homer, Shakspeare, or Milton, she is at least the equal of the masculine bards of the present day.

Mr. Rowton, glowing with the enthusiasm of his subject, and the triumph of discovering new veins of golden ore in the mine of English literature, which it was supposed the critics had exhausted, confidently ushers in his Countess of Pembroke, "matchless Orinda," Duchess of Newcastle, Countess of Winchelsea, Lady Ann Barnard, and the Mores, Opies, Baillies, Mitfords, Bowles, Nortons, Landons, and Barretts, of British song. We see the stateliness and dignity of the olden time, gradually blending with the familiarity and variety of a later day; the literary habits of a modern prolific race, who furnish poetry by the sheet for the magazines, succeeding to the

quaint emphasis and reverence of the old royal and titled hands; the stream of poetic thought growing swifter and wider as the impetus of modern society advances, and the Many take the place of the Few. Still we find, under all conditions, woman true to her instincts, "while man's intellect is making the world stronger and wiser, woman's intellect making it purer and better."

Yet woman's heroism is as strong as man's; for in every situation of life where extraordinary sacrifices of luxury or ease are demanded, woman is foremost. We think of the martyrage of English piety, both Roman and Protestant, and it stands impersonated before us in the careless gallant bearing of a Sir Thomas More, who walked to the scaffold as lightly, in the cause of truth, as to a marriage couch; or of old invincible Latimer embracing the stake; but woman was there also, and neither More nor Latimer has left us words of loftier courage or purer Christianity. Anne Askew was one of the Christian martyrs of the days of Henry the Eighth. She was liberally educated, the daughter of Roman Catholic parents, and was married to a Romanist husband; but naturally of a devotional temperament, her mind seized the strong features of the newly taught Protestant worship, and she clave to that, to be driven from her home, seek in vain a refuge in London from the king, but find it in a dungeon under the tender mercies of a Bishop of Winchester. She died at the stake. A contemporary writer, quoted by Mr. Rowton, tells us, "I must needs confess of Mrs. Askew, now departed to the Lord, that the day afore her execution, and the same day also, she had an angel's countenance and a smiling face; though when the hour of darkness came, she was so racked, that she could not stand, but was holden up between two sergeants." In this agony was wrung from her unconquered meekness this

"PSALM OF LIFE."

LIKE as the armed knight
Appointed to the field,
With this world will I fight,
And faith shall be my shield.

Faith is that weapon strong
Which will not fail at need;
My foes therefore among
Therewith will I proceed.

As it is had in strength
And force of Christ's way,
It will prevail at length,
Though all the devils say nay.

Faith in the fathers old
Obtained righteousness,
Which make me very bold
To fear no world's distress.

In now rejoice in heart,
And hope bid me do so,
For Christ will take my part
And ease me of my woe.

Thou sayst, Lord, whose knock,
To them will thou attend;
Undo therefore the lock,
And thy strong power send.

More enemies now I have
Than hairs upon my head;
Let them not me deprave,
But fight thou in my stead.

On thee my care I cast,
For all their cruel spite,
I set not by their past,
For thou art my delight.

I am not she that list,
My anchor to let fall;
For every drizzling mist,
My ship substantial.

Not oft I use to write,
In prose nor yet in rhyme,
Yet will I show one sight,
That I saw in my time.

Isaw a royal throne,
Where Justice should have sit.
But in his stead was one
Of moody cruel wit.

Absorb'd was righteousness,
As of the raging flood;
Satan in his excess,
Suck'd up the guiltless blood.

Then thought I, Jesus, Lord,
When thou shalt judge us all.
Hard is it to record
On these men what will fall.

Yet, Lord, I thee desire,
For that they do to me.
Let them not taste the hire
Of their iniquity!

We will not mar the effect of this heroic strain by descending to lighter measures; but frequently on other occasions do we expect to return to Mr. Rowton's volume for many examples of poetic grace, beauty, and tenderness, for the presentation of which to American readers in so luxurious a form we thank the Philadelphia publishers, and heartily commend their work to the public, as one of the most delicate and appropriate offerings which can be made to woman during this coming season of gifts and genial remembrances.

EUTHANASY.

Euthanasia; or, Happy Talk towards the end of Life. By William Mountford, Author of "Martyria," &c. Boston: Wm. Crosby & H. P. Nichols. New York: D. Appleton.

EUTHANASY presents us the rare instance of an English author preferring to publish in America rather than at home. He perhaps supposed that a more extensive sympathy would meet his thoughts here, where speculation breathes a freer air, than among the more scholastic and formal readers of an older land.

The dramatis personæ of these dialogues are an uncle and nephew, the former awaiting death in his old age, the latter an invalid. And if there are times when religion is felt as the only refuge, they are when age and sickness assail our earthly house, and show what a shadow our life is in all its terrible verity. The principal speaker is the nephew, who has been schooled, as we gather incidentally, in adversity, and endured the negative persecution of neglect; surely, it could not have been imagined by the author that the avowal of faith in his Maker, and the assertion of immortality for the soul and of perfect fraternity among men, even if not clothed in the formulæries of a sect, was an adequate cause for such treatment. His theological views are colored by sentiment and fancy, rather than deduced from the rigorous exercise of analysis. Analogy is more powerful than logic, and a poetic simile has more weight than a syllogism. Hardly a thought but is suggested or enforced by a quotation; a memorable saying or a quaint passage of poetry forms the text of almost every subject. A tone of pathos and tearful melancholy suited to the autumn of life, atones for what we conceive a necessary lack of originality. To reproduce the sentiments of the greatest poets in their loftiest and most religious moods, and more than all, to echo the glorious promises of the Christian Gospel in any form of words, will make a book full of sublime eloquence. But it is the great subject that lends worth to the argument, nor can we allow more merit than sincerity, warmth, and devotion to him who but gathers and translates to his pages from the sources of inspiration.

The passage in which Aubin, the nephew, recounts his favorite authors, may furnish a hint to judge of the feelings of the author.

"I think it much that I have lived in some of the riper years of Wordsworth, and Thomas Carlyle, and Ralph Waldo Emerson. It is not

a little to have learned what it is that Orville Dewey preaches. It is something, too, that I have been a reader of Alfred Tennyson; and that from over the Atlantic, I have heard Longfellow sing his ballads. And it is as though I could die more confident of not being forgotten before God, for having been of the same generation with John Foster, and Thomas Arnold, and Henry Ware.

MRS. SIGOURNEY'S POEMS.

Illustrated Poems. By Mrs. L. H. Sigourney. With designs by Felix O. C. Darley, engraved by American Artists. Philadelphia: Carey & Hart. 1849. 8vo. pp. 408.

In the beauty of the designs the "Illustrated Poems" of Mrs. Sigourney is a volume fully equal, if not superior to any of the series of Longfellow, Bryant, and others, sent forth by Messrs. Carey & Hart. We admire constantly the grace and felicity of Mr. Darley's conceptions; and that mingling of the imagination with his subject which is the charm of an "illustrated" work of this kind in its suggestiveness; the true artist in his book following the poet as the actor on the stage follows the dramatic author, not as his slave or his rival, but as a friend, yet with character and individuality of his own. Thus Mr. Darley's illustrations, while they strictly illustrate the finer capabilities of Mrs. Sigourney's muse, are in reality original creations of the artist. The Indian Mother in her canoe with her child on the verge of Niagara, as she sings "the death song of her people," is poetically imagined and a fine artistic composition. A bit of rural life is introduced with the single line,

"And see from labor loosed the drooping team,"

where a perfect impression of an American country evening is conveyed, with the moral feeling associated with the time, in the group of horses which seem to live in the picture, their weariness lightened by the horizontal rays of the setting sun. There is a fine feeling of animal life in the picture, which we turn to with pleasure again and again. In another vein is the Country Laborer met on his return home by his children, a happy composition with truth both to nature and the imagination; while in a light airy beauty, a high sense of the elegant, the Lover's Interview, with the Old Clock for companion, the night growing intense and thoughtful, is exquisite, and will, we foresee, lead many young gentlemen, who will flatter themselves that they resemble that well pleased squire, into a purchase of the volume, for some living Helen whom the artist had unwittingly in his eye in making the sketch. There are also several landscapes which keep pace with the various topics of the writer. The Eve is, to us, unsatisfactory as a portrait—

"The fairest of her daughters, Eve."

But Mrs. Sigourney is not Milton!

In a certain rhetorical vein will be found, we think, Mrs. Sigourney's happiest effusions. The Advertisement of a Lost Day (with a touch of quaintness), the Holy Dead, Indian Names, the Ancient Family Clock, are successful additions to the stock of American verse. It may be remarked, generally, of Mrs. Sigourney's productions, that they are the growth of tastes and sympathies exhibited in the right direction; appeals being more frequently made to the affections and moral sentiments than to the strict requirements of Art. Her choice of subjects is good. The Indian element, one of the distinctive traits of the original American Literature, figures frequently in her compositions, with success. The

Legend of Oriska is a story which will always be read with interest. The home feeling and religious sentiment of these Poems have undoubtedly made them welcome to the numerous readers whom Mrs. Sigourney has secured to herself.

SACRED POETRY.

The Sacred Poets of England and America, for three centuries. Edited by Rufus W. Griswold. Illustrated with Steel Engravings. Appleton & Co. 8vo. pp. 552.

THE publishers this year are not forgetful of the Muses. There are frequent editions of old poets and many volumes of new. It is proof of the general prosperity of the country and good tastes of the people when such works find purchasers. In another column we have noticed the reprint of a well devised octavo on the female poets of England, as evidence of a late amends to a class who, in the awards of the national honors, had scarcely received the good fame to which they are justly entitled. The same remark may apply to the religious poets of England as a body. It had been questioned whether women could write poetry; it has also been denied that there could be any religious poetry at all. This was in an artificial time when what was called sacred verse was cold and lifeless compared with the strains of an earlier and more earnest age; when poetry had been surrendered to the uses of society, was gay in an epigram, lively in a satire, and culminated in the Rape of the Lock; but for all heroic purposes was utterly incapable and could see nothing in Nature, the great passion of the old Dramatists, or the fervors of a Herbert or Crashaw. The return to realities in the last age brought back the forgotten Elizabethan literature. It appears to us now as familiar to talk of Jeremy Taylor as of Robert Hall; yet it has not been many years since Coleridge was the pioneer in that old English field, and somehow his admiration got vent to the world in the pages of the Edinburgh Review or the lectures of Hazlitt. We speak of the old poetry in this connexion, for the sacred poetry of England chiefly dates in the seventeenth century, when the altar was served by Donne, Sandys, Fletcher, Crashaw, More, Vaughan, Herbert.

Of these, Mr. Griswold gives us liberal extracts, chiefly following, as he tells us in his preface, the collection entitled "Gems of Sacred Poetry," with the suggestions of Wilmott, than whom he could not have chosen a wortier guide. In one form and another Mr. Wilmott, working quietly and unobtrusively, has done much to illustrate the better spirit of ancient song, and it gives us pleasure to see his labors recognised. The Life of Jeremy Taylor, from his pen, to which we called attention in an early number (No. 5) of the Literary World, has not yet been published in this country, though it deserves to be. It was a fervent tribute to the genius of a great and good man, and there are many such scattered through the author's writings. His lives of Herbert (more critical than Walton) and Wither contain many admirable passages, and he has told us, we believe, all that is to be known of some who have no other biographer. The public will be gratified to learn that Mr. Wilmott announces a biography of old Doctor Fuller, on the plan of the Jeremy Taylor.

To the usual stock of the English collections of sacred poetry, Mr. Griswold has added poems, selected with judgment from American writers. No reader of his volume will regret to find Bryant and Dana included under the

same classification with Young, Coleridge, and Wordsworth. The selections also from Doane, Coxe, Croswell, are judiciously introduced.

There are numerous poems from Vaughan, which we are glad to see, for this writer is at once the least known and among the worthiest of all. The Pursuit, the Retreat, the Bee, the Garland, the Shepherd, Heaven in Prospect, Sundays, Childhood, Peace, are here. The lines which follow will be new to our readers.

LOOKING BACK.

Fair, shining mountains of my pilgrimage,
And flowery vales, whose flowers were stars!
The days and nights of my first happy age,
An age without disaster or wars.
When I by thought ascend your sunny heads,
And mind those sacred midnight lights
By which I walked, when curtained rooms and beds
Confined or sealed up others' sights;
O then, how bright and quick a light
Doth brush my heart and scatter night!
Chasing that shade, which my sins made,
While I so spring, as if I could not fade.
How brave a prospect is a traversed plain,
Where flowers and palms refresh the eye!
And days well spent like the glad East remain,
Whose morning glories cannot die.

NEW AMERICAN LEGEND.

The Salamander; a Legend for Christmas. Found amongst the Papers of the late Ernest Helfenstein. Edited by E. Oakes Smith. Illustrated by Darley. New York: George P. Putnam.

THE name of Ernest Helfenstein is familiar to the readers of our American magazines, as the writer of some earnestly impassioned poems, and numerous vigorous prose sketches of great metaphysical power, while Mrs. Oakes Smith (the late editor of that capital annual "The Mayflower") is known as the author of a series of excellent children's books, a clever novel of western life, a variety of most graceful and dainty feminine essays, and the most popular metrical tale (the Sinless Child) that has yet proceeded from a woman's pen on this side of the Atlantic. Hitherto there has been but little similarity in the writings which appeared under these different signatures; but the style and the train of thought of both the supposed writer, and the avowed editor of the work before us, are so nearly identical as to mark them for one person. In other words, Ernest Helfenstein is but one of the *nommes de plume* of our rarely endowed and variously gifted countrywoman; whose skilful Reviews of more than one theological work, in the earlier numbers of the Literary World, have erewhile awakened the lively interest of some of our clerical correspondents.

"The Salamander," which will strongly remind the reader of the admired productions of La Motte Fouqué, is something more than a mere literary *tour de force*, executed for the festival season of finely bound books. It is not a mere literary brochure, but a most singular and strikingly original religious romance, carefully elaborated with great artistical power.

The scene is laid among the mountains of Rockland county in the State of New York, where Iron works were established soon after the settlement of the valley of the Hudson, by the Netherlanders; and the author has made the most delightful use of the local Indian superstitions while incorporating them with those of the old Teutonic race of Europe, and evolving from the whole the sublime teachings of a purer faith.

Among innumerable passages, now embodying some beautiful poetic fancy, and now suggestive of the most subtle and curious thought, we would refer the reader to one in particular,

exhibiting the author's vigorous powers of description; that of the Birth of the Salamander, which affords a genial subject to the imaginative pencil of Darley. The book is full of suggestions for the poet as well as the painter; memories worthy to live in association with the romantic valley of the Ramapo, in which the scene of this wild and beautiful romance is laid.

HOLMES'S NEW POEMS.

Poems, by Oliver Wendell Holmes. New and enlarged edition. Boston: Ticknor & Co. 1849.

WHEN Halleck and Holmes write anything, it is a thing to be talked about and to be thankful for. The coquettish reserve of these writers in communicating their neat polished verses, would of itself secure a reputation in days when an author (vanity apart) to live must write books by the hundred, and be as pertinacious and obstreperous in pursuit of notoriety as a pill vender or a razor-strop man. An over dose of James, Mrs. Gore, and Bulwer sends us back to the picked prescriptions of Dr. Holmes. It is refreshing (a word he would abhor) to find a man who will put the good things of a volume in a copy of verses; explode the vaporishness of those isms which creep over us in spite of ourselves out of the newspapers, by one burst of laughter, and keep up in the world that brisk healthy current of common sense, which is to the mind what circulation is to the body. The muse of Holmes is a foe to humbug. There is among the new poems of this volume "a professional ballad—the Stethoscope song," descriptive of the practices of a young physician from Paris, who went about knocking the wind out of old ladies and terrifying young ones, while he was mistaking a buzzing fly in the instrument for all kinds of horrible French medical technicalities. The exposure of this young man by the poet is a hint of the same author's process with other maladies in society. He clears the moral atmosphere. People breathe freer after reading Holmes's verses. They are admirable correctives of the spleen, and fit a man admirably by shaking the cobwebs out of his system, to think better of himself, his neighbor, and the world. A tinge of the Epicurean philosophy is not a bad corrective of all Ultraism, Puseyism, Fourierism, and other morbidities. He is not the only philosopher who has maintained that the seat of the soul is the stomach. Dr. Holmes sees a thing objectively in the open air; there is atmosphere in his pictures; but we question whether his muse is ever clearer in its metaphysics or inspection of the man, than when it ranges a row of happy faces, reflected in the wax-illuminated *plateau* of the dining table. Here the poet's inspiration is genial and full,

"Sailing with supreme dominion
Through the azure deep."

of punch-bowls unrememberable.

It is needless for us to tell the public to buy Dr. Holmes's Poems. "Herein the patient ministers to himself;" every man who has the least respect in this country for his mental or moral constitution making it a point to buy every new edition as it comes out. And well they may be sought with such new poems in them as the following:

NUX POSTCERATICA.

I was sitting with my microscope, upon my parlor rug,
With a very heavy quarto and a very lively bug;
The true bug had been organized with only two antennae,
But the humbug in the copperplate would have them
twice as many.

And I thought, like Dr. Faustus, of the emptiness of art;
How we take a fragment for the whole, and call the
whole a part,
When I heard a heavy footstep that was loud enough for
two.

And a man of forty entered, exclaiming—"How d'ye do?"

He was not a ghost, my visitor, but solid flesh and bone,
He wore a Palo Alto hat, his weight was twenty stone
(It's odd how hate expand their brims as youth begins to
fade,
As if when life had reached its noon, it wanted them for
shade!)

I lost my focus,—dropped my book,—the bug, who was a
flea,

At once exploded, and commenced experiments on me—
They have a certain heartiness that frequently appalls—
These medieval gentlemen in semimunar smalls!

"My boy," he said—(colloquial ways,—the vast, broad-
hatted man,) "Come dine with us on Thursday next—you must, you
know you can,

We're going to have a roaring time, with lots of fun and
noise,

Distinguished guests, etcetera, the Jungs, and all the
boys."

Not so,—I said,—my temporal bones are showing pretty
clear

It's time to stop—just look and see that hair above this
ear;

My golden days are more than spent—and what is very
strange,

If these are real silver hairs, I'm getting lots of change.

Besides—my prospects—don't you know that people won't
employ

A man that wrongs his manliness by laughing like boy!

And suspect the azure blossom that unfolds upon a shoot

As if wisdom's old potatoe could not flourish at its root!

It's a very fine reflection, when you're etching out a
smile

On a copper plate of faces that would stretch into a mile,
That what with sneers from enemies, and cheapening
shrugs of friends,

It will cost you all the earnings that a month of labor
leads!

It's a vastly pleasing prospect, when you're screwing out a
laugh,

That your very next year's income is diminished by a half,

And a little boy trips barefoot that Pegasus may go,

And the baby's milk is watered that your Helicon may
flow!

No—the joke has been a good one—but I'm getting fond
of quiet.

And I don't like deviations from my customary diet,
So I think I will not go with you to hear the toast and
speeches,

But stick to old Montgomery Place, and have some pig
and peaches.

The fat man answered: — Shut your mouth, and hear the
genuine creed;

The true essentials of a feast are only fun and feed;
The force that wheels the planets round delights in spin-
ning tops,

And that young earthquake 'other day was great at
shaking props.

I tell you what, philosopher, if all the longest heads
That ever knocked their sinccipits in stretching on their
beds

Were round one great mahogany, I'd beat those fine old
folks

With twenty dishes, twenty fools, and twenty clever
jokes!

Why, if Columbus should be there, the company would
beg

He'd show that little trick of his of balancing the egg;
Milton to Stilton would give in, and Solomon to Salmon,
And Roger Bacon be a bore, and Francis Bacon gammon!

And as for all the "patronage" of all the clowns and
boors

That squint their little narrow eyes at any freak of yours,
Do leave them to your prosler friends—such fellows ought
to die

When rhubarb is so very scarce and ipecac so high!

And so I come—like Lochinvar, to tread a single mea-
sure,
To purchase with a loaf of bread a sugar plum of plea-
sure,
To enter for the cup of glass that's run for after dinner,
Which yields a single sparkling draught, then breaks and
cuts the winner.

Ah, that's the way delusion comes—a glass of old Ma-
deira,
A pair of visual diaphragms revolved by Jane or Sarah,
And down go vows and promises, without the slightest
question,
If eating words won't compromise the organs of digestion:

And yet, among my native shades—beside my nursing
mother,
Where every stranger seems a friend, and every friend a
brother,
I feel the old convivial glow (unaided) o'er me stealing—
The warm, champaigny, old particular, brandy-punchy
feeling,

We're all alike—Vesuvius flings the scoria from his
fountain,
But down they come in volleying rain back to the burn-
ing mountain;
We leave, like those volcanic stones, our precious Alma
Mater,
But will keep dropping in again to see the dear old crater.

Childe Harvard; A Romance of Cambridge.
By Señor Alguno. Boston: Printed for the
Author, 1848.

CHILDE HARVARD is anonymous, thoroughly;
it has not even a godfather of a publisher to
stand for it. It is simply "printed for the
author." Many good books have been printed
in that way. It is notorious, among authors,
that the publishers always, in the first instance,
reject a great book. Why the imprint of the
Bostonian trade should not be on this production
we are at a loss to conceive, unless the "literary
Macenses" of that city are so unreasonable as
to ask to understand a book before they publish
it, in which case we confess there would be
difficulties somewhere about the second or third
canto where we took a nap with the author.
But publishers should not stop at such trifles.
This is the age of balaam and the public expects
it. Childe Harvard opens with a description of
a Harvard College exhibition, and ends with a
Longfellowish looking parody on a Polliwog.
There are some sentiment, some good humor,
and some very shocking puns. The first canto
of this rigmarole affair may stand as a fair re-
production of a Commencement day; for the
second and third we do not hold ourselves at all
accountable, for the little reason given above; in
the fourth there is a bit of sentimentality trans-
lated from Grün, with the facetious ode to a
Polliwog.

Dweller in a watery bog!
Embryo-prototypic frog!
Wagging, wiggling polliwog!
Wiggle, waggle! waggle, wiggle.

Child of the Sea, and other Poems. By Mrs.
S. Anna Lewis, author of *Records of the Heart*,
&c. Geo. P. Putnam. 1848. 16mo. pp. 179.

THE leading poem of this collection, though
with the disadvantage of suggesting compari-
son with Lord Byron, must be received as evi-
dence of fulness and power of language, suc-
cessfully exerted on the part of the authoress.
We do not agree with the judgment of some of
our contemporaries in a preference of the mi-
nor poems in the volume to the two longer nar-
ratives. In the movement and impulse of a
tale of passion, the author displays qualities of
a higher order than are essential to the con-
struction of a simply meditative sonnet.

Lays and Ballads. By Thomas B. Read.
Philadelphia: G. S. Appleton. 1848. 18mo. pp. 140.
1849.

In our last number we quoted the poetical
dedication of Mr. Read's volume as an indica-
tion of the quiet feeling and observation united
in many of his verses. Besides these qualities
displayed in various agreeable poems of a con-
templative, domestic, or social interest, there is
a sustained tone of ease and sweetness in the
Alchemist's Daughter, The Beggar of Naples,
A Vision of Death, worthy of Barry Cornwall
in his Marcella Colonna, and other forcible deli-
cacies of the Muse in undress.

*Hore Paulinae: or the Truth of the Scrip-
ture History of St Paul evinced.* By William
Paley, D.D. Carter & Brothers. 12mo. pp.
280. 1849.

AN elegant reprint of the well known work
of Paley, who seems to wear well in popular
editions in spite of the canvassing of critics.
It may not be amiss to mention here that an as-
sault on Paley's originality by the production of
his famous illustration of the watch in a conti-
nental author, and formerly alluded to in the
Literary World, has been met in the journal
(the *Athenaeum*) in which it appeared, by the
explanation that it had been used in a course of
lectures where much might be supposed to be
thus adopted.

*Always Happy! or Anecdotes of Felix and
his sister Serena.* Written for her children,
by a Mother. 18mo. Stanford & Swords. 1849.

A SIMPLE, naturally told story, well adapted
to engage the attention of the young, with the
moral that there is good in everything, "would
men observingly distil it out."

*Guide to Health and Long Life: or what to
eat, drink, and avoid.* By R. J. Culverwell,
M.D. Redfield & Co. pp. 71. 1848.

*The Uses and Abuses of Air, with remarks
on the Ventilation of Houses.* Part I. Red-
field. 18mo. pp. 72. 1848.

THE former of these is a reprint of a popular
English treatise. The latter is the first of a
copyright series of "Tracts for the People,"
issued in this city by a society of friends of
education and the amelioration of the condition
of the masses, of whom we gave some account
in a recent number. The subject is one which
specially commends itself at the present time,
and we call earnest attention to the manner and
matter of the Tracts, to which we shall recur
on an early occasion.

Cousin Bertha's Stories. By Mrs. Mary N.
Mc Donald, author of *Fanny Herbert*. 18mo.
Stanford & Swords. 1849.

"To an only daughter, her Mother inscribes
this volume," is the dedication of this elegantly
printed juvenile volume, which has the ad-
vantage of American character and incident
treated with skill and sincerity. The author of
this copyright book is already favorably known
by previous production.

*The Art of Elocution: or Logical and Musical
Reading and Declamation.* By G. Vandenhoff.
Spalding & Shepard. 1849.

THE fifth edition of a work well known to
the public. In the preface the author argues
the question of system or no system in Elocution
with Archbishop Whately. The truth, as
usual, appears on both sides. No Elocution can
be worth anything which is not founded in
natural sensibility, and there are no natural ad-
vantages which may not be heightened by art.
Whately's plea for logic is adroitly converted
into an argument for the scientific study of Elocution.

*Elements of Conic Sections and Analytical
Geometry.* By James H. Coffin, A.M., Profes-
sor of Mathematics and Physics in Lafayette
College, &c. New York: Published by Collins
& Brother, No. 254 Pearl st. 1848.

THE ancient Greek geometers, in unfolding
the relations of the sections of the cone,
have left a wonderful monument of clearness
and profundity. But it is not merely, as with
them, to afford an exercise for the reasoning
powers that the properties of the curves that
still bear their Greek names are studied. The
important uses in Mechanics and Astronomy to
which their theoretic knowledge is now applied
give new interest to the study.

The investigation naturally begins with the
geometric method. This presents the subject
itself to the mind. Without this preliminary
acquaintance, the expressions of the analyst are
words and sentences without their correspond-
ing ideas. After the proportions involved in
the spatial qualities of the curves are de-
monstrated, then in the second part of the
work the student continues his mathematical
studies aided by the terse and compendious lan-
guage of algebra; but if he would be a mathe-
matician, we insist that every algebraic expres-
sion must call up its meaning and be acknowl-
edged by the mind as an element of its con-
ception of space. Mr. Coffin's treatise will
prove a valuable introduction to the beginner.

The Widow directed to the Widow's God.
By John Angell James, with an introduction.
Carter & Brothers. 18mo. pp. 205. 1849.

THE title of this work, with the name of the
author, are sufficiently indicative of its subject
and character.

The Architect, a series of original Designs for Domestic and Ornamental Cottages, connected with Landscape Gardening, adapted to the United States. Illustrated by Drawings, Plans, &c. By William H. Ranlett, Architect. 4to. Parts 3, 4, and 5. Dewitt & Davenport.

THE three numbers of this work before us are on Venetian Architecture and Country Houses. The text is free from dry technicality, and written in an agreeable style, evidently by a practised hand. In this respect the work is superior to most of its class—where the letter-press is overlooked. Architecture is one of the most interesting as well as important of subjects, and should always be handled by a worthy pen. The chapter on country houses is a delightful essay in itself.

The designs are well executed in tinted lithography, and are among the best specimens of the art ever executed in this country. The examples of Italian buildings strike us as more Florentine than Venetian in character.

The Book of Pearls: a Choice Garland of Prose, Poetry, and Art, containing twenty finely executed steel engravings. D. Appleton & Co. 1849.

THIS is an elegantly printed volume, a substitute for the Keepsakes, Books of Beauty, and other holiday publications of former years. It has the advantage of cheapness over many similar books issued from the press, without any diminution of attractiveness in the engravings, the extensive resources of the Messrs. Appleton, with the aid of an intelligent London agent of good taste in the fine arts, enabling them to furnish a large number of illustrations of superior excellence. There is an elegant vignette of the poet Moore's "Sloperton Cottage;" the characteristic portrait of the poet himself; the Joan of Arc after the statue; several designs by Kenny Meadows, by Landseer, Phillips's Portrait of Lord Byron, &c., &c. The letter-press is occupied with tales, sketches, and poems by Mary Howitt, Miss Mitford, Mrs. Opie, Dr. Shelton, Mc Kenzie, and other well known names.

Christ is all. By Stephen H. Tyng, D.D., Rector of St. George's Church. Carter & Brothers. 8vo. pp. 374.

Those who know Dr. Tyng's opinions, and they are usually expressed with such an emphasis that few can misunderstand them, need not be told that this is a work of the Evangelical school of Christian faith and teaching. "The purpose and wish" of the author are, he tells us, "to display the spiritual safety of man, as found solely in his personal union, by a living faith, to Christ." In illustration of this text, Dr. Tyng does not deprecate any critical attacks from those by whom his doctrines are less prominently taught; indeed, he invites discussion by express reference to the substitution "in current writings, of the form of godliness for its power." The work, a handsomely printed octavo, with a portrait of the author, is divided into three parts—"In Christ, With Christ, Without Christ;" and is marked by the accustomed energy of the writer's discourses.

Shandy M'Guire: or Tricks upon Travellers. A Story of the North of Ireland. By Paul Pepperglass, Esq. New York: Edward Dunigan & Brothers, 151 Fulton st. 1848.

THIS is one of the books most difficult to dispose of in a brief notice, involving, as it does, many peculiarities of national and religious sentiment. It is well written in point of style; the Irish dialogue characteristically sustained, and the descriptions clearly presented. The story is managed with spirit—the author dropping by the way, reflections bearing on events of the present hour, which must be acceptable to a large class of his countrymen and their friends. The clear, bold type, and excellent quality, altogether, in which the book is presented by the publishers, will secure for it, we should suppose, many of the "old people" for

readers, besides the ordinary throng of youths and maidens.

Mrs. Hofland's Tales. The Clergyman's Widow—The Officer's Widow—The Merchant's Widow. Francis. 3 vols. 18mo. illustrated.

If human nature has not changed since we read these stories as children, they will be profitable again and again to the youthful heart. In a vein of tenderness coupled with the art of interesting children, Mrs. Hofland's writings are unsurpassed; they belong to the classics of the nursery.

Paul Ardenheim, the Monk of Wissahickon. Vol. I. By George Lippard; and *Thirty Years Since*, or the Ruined Family. By G. P. R. James, are new novels issued during the week, by J. B. Peterson, Philadelphia, and Messrs. Harper & Brothers. The new number of *Blackwood* from Messrs. Scott & Co., is of varied interest, with the usual resources of Biography, sketches, politics, &c. The reprints of the *Edinburgh*, *Quarterly*, and *Westminster Reviews* have appeared with commendable promptness. A pamphlet exhibiting the history of the *Cheap Postage Question* in the city of New York, by Barnabas Bates and Joshua Leavitt, has been issued at the Evening Post office.

Poetry.

AUTUMN SYMBOLS.

I.

The brilliant robes are falling from the autumn woods and hills,
And showers of gold and crimson go floating down the rills:
Still melts the rainbow-landscape to its sadder winter hue,
As the glories of the sunset die slowly in the blue.

And lo! the Tempest rousing in his home within the north,
With a shriller blast has frightened the twilight zephyrs forth:—
The forest leaves are trembling at the signal of their Lord,
And a moan rings through the mountain, as a distant lion roared.

But the gale has gathered fury as he swept above the lakes;
And like a shower of arrows through the forest roof he breaks;
And tumult fierce and frantic behind his pathway flares,
Till from the trunks and branches a ghastly ruin glares.

Now, through the cold, wide heaven as he springs upon the deep,
On her wings of Night and Silence, softly comes subduing Sleep;
Till the life-blood of the forest its healing power hath lost,
Transfixed in rest so deathly by the diamond darts of Frost.

II.

So glitter, and so glittering fall the dear delights of Life:—
We struggle still to hold them, in a sad, successless strife;
And with hearts grown cold and passionless for precious things of day,
We march, unwilling captives, to the grasp of grim Decay.

When ope the dismal prison-gates where Griefs are kept in store,
Their sad prophetic echoings come sounding on before:
The soul shrinks back and trembles, as the wild forebodings crowd,
And murmurs out its agony despairingly aloud.

Then through the heart Calamity his torturing weapon thrusts;
And Grief sweeps through us, shattering, in swift successive gusts;
Till like a ruined wilderness our hopes and treasures lie,
And the calm of Desolation opens wide its dreadful eye.

And when the dread chastising Host their flight away will bend,
We stand benumbed and lonely;—till there comes the silent End.
The heart's high-leaping current, soon, is but a frozen wave;
And the Last Enchanter's weapon smoothes the dust upon our grave.

III.

But a Higher than all Angels—the mighty King of Death,—
Shall flood the dreaming forest with His eternal breath;
And bloom and beauty endless, rekindled forth shall spring,
Till its resurrection music the quickened Harp shall sing.

In the mind of Him, the Highest, O sufferer, is a Morn,
The brightest One that sparkled, ere Time was ever born;
And O, thy God hath sworn it,—that morn shall be to thee
The grand and cloudless dawning of thy Eternity!

Then to life and joy awakening, thy sorrow shall but seem
The disappearing spectre of a half-forgotten dream;
And thou, a spark enkindled at the Everlasting Fire,
Shall in thy peerless beauty to the highest heaven aspire!
But for His earthly prisoners, 'tis God's sublime decree,
That with his weight of sorrow shall not one unfetter'd be;
There is a weight of priceless gain,—and one of fearful loss,
Then choose, O choose thy burden, Man,—of Sin, or of the Cross.

JOHN STEINFORT KIDNEY.

Salem, N. J., Oct., 1848.

The Fine Arts.

THE ART UNION AND ITS FRIENDS.

NEVER have the Fine Arts been more popular than at 497 Broadway, during the last few weeks. The public sympathy, always on the quiete of co-operation with mammoth schemes and liberal projects in every department of enterprise, is fully enlisted in behalf of the Art Union, and looks with complacency on the indisputable evidences of its prosperity presented in the semi-monthly bulletins, and the long lists of new subscribers. In fact, its system of management makes the right sort of appeal to the general taste and good feeling of the community. When the Art Union planted itself in the middle of Broadway; expended a little judicious capital in the embellishment of its externals and appliances; removed that ancient landmark of "25 cents admission" which had existed so long, a perpetual barrier between spectators and spectators; invited all the world into its parlor, and provided ottomans, gas lights, and fine pictures for its entertainment, we foresaw the brilliant consummation—the noontide of successful experiment in which the executive committee are now rejoicing, and which furnishes to that neglected and hitherto unappreciated class, the "native ar-

tists," the sources of credit, with practical tradesmen as well as theoretic connoisseurs. The secret of the whole thing consists in the establishment of that mutuality of interest between the proprietors and the public, which is the surest guarantee of success on the one side, and satisfaction on the other. It is pleasant to see how every one enters into the plan, and aids in giving an impetus to the enterprise. Everybody is the friend of the Art Union. Everybody takes an interest in its announcements and proceedings. Everybody contributes, some time or other, by his individual presence, to the continual crowd of visitors which throngs the Exhibition, with living witnesses to its popularity. To give a stranger a notion of the physiognomy of the various phases of New York society, we could suggest no better post of observation than Mr. Moore's chair at the upper end of the Art Union Gallery. In the shifting panorama of dress, action, expression, and character, he would find a complete epitome of the city life. These gentlemen of careful toilets and anxious eyebrows, who drop in between nine and ten in the morning, buy the last bulletin, and give glances of semi-criticism, semi-curiosity, at the last arrived picture, are merchants in South and Front Street, patrons of art of ten years' standing, as witness the smoky Guidos and Rembrandts which have emigrated from successive auctions into their parlors and dining rooms. Lawyers, brokers, stockjobbers, and financiers there are too, who, on their "down town" way, give five minutes to the arts, fringing a silver thread on the border of the coarse, woollen warp of business and bargaining. In the middle of the day the scene grows brighter with bevyes of ladies fresh from the expensive excitement of Beck's and Stewart's; stray country parties who, with the indefatigable curiosity of the interior counties, scrutinize, from first to last, every picture on the walls, and go away with the consciousness of a duty performed; truant shopboys who crush laces and lawns remorselessly under their arms in their absorbing admiration of ingenious fruit pieces, and life-like quadrupeds; loungers who hope to strangle half an hour of time, and catch better than street glimpses of fair, pink-bonneted, Paris-gloved promenaders; and now and then as a set off, some desperate loafer and vagabond who goes out again (melancholy contradiction to the hopes of extra advocates of artistic influence), unreclaimed by Cole's *Voyage of Life* or Franquinet's *Confession*. But, skipping over the afternoon devoted to early diners and boarding schools, it is in the evening, when the red glass over the door beams like a lurid, extra-sized, semicircular planet over the drifting current of Broadway, and the tide of visitors draws incessantly through the well lighted tunnel that leads from the pavement to the pictures, that the Art Union is in all its glory. Then it is that it counts its friends, and finds amongst them the representatives of every section of the social system. Here they all are, from the millionaire of the 5th Avenue, to the B'hoys of the 3d, from the disdainful beauty of Fourteenth Street, who goes away presently and "prefers to come in the morning," to the belle of the Bowery, who goes in for the Fine Arts with all her heart, and whose candid criticisms are death to the distinctions of the schools. With these evening crowds, Durand's misty noontide of landscape, or Kensett's clear, bold grouping of rock and river, are less popular than Edmunds's *Strolling Musician* and Glass's Equestrian Scenes—but all agree in a general tribute of admiration to the society, and are unani-

mous in their amazement at that stupendous realization to somebody's five dollars, which will be afforded in Cole's four famous pictures. It is gratifying to find so large a portion of this steady stream of curiosity and interest carried by invisible ducts and channels straight into that well filled reservoir of half eagles, the treasury of the Art Union—and more gratifying still to think of the high and permanent sources of enjoyment and satisfaction which, as a consequence, will be annually diffused over the country, elevating the tastes and educating the sensibilities of thousands.

Architectonics.

No. II. ST. GEORGE'S CHURCH, STUYVESANT SQUARE.

THIS Church, completed so far as to be opened for service, will be considered by the thousands that view it as a splendid building. Its size, its elaborate and excellent workmanship, both in stone and wood, its dissimilarity to any other ecclesiastical structure in this city, all give it a dignity, importance, and novelty that cannot but produce a powerful effect. It is unfortunate that this very effect will consecrate in the minds of many the bold trifling with artistic truth which, as we propose to show, mainly characterizes its design.

The plan of the building is like that of the old Roman Basilicas, after which the first Christian Churches were modelled. It consists of a huge hall, undivided by pillars, with galleries on three sides, supported by trusses from the walls, with a second, or choir, gallery over the entrance front, and a semicircular apsis, or sanctuarium, projecting from the west end, with low engaged vestry rooms connected therewith. The entrance front, which is towards the east, has an arched vestibule, or loggia, with engaged towers at the angles. These are completed only as high as the roof.

In this building, evidently, there has been no stint of means to accomplish the ideal of the architect—a splendid specimen of the Romanesque style. There has been, moreover, none of that fettering by the rules of ecclesiology with which one portion of the Protestant Episcopal Church would bind the imaginings of their architects. Orientation, depth of Chancel, triple division of Nave and Aisles, Pews and Galleries, all the Cambridge Camden requirements on these points have been set at naught. With this, however, we have nothing to do; the laws of art are sufficiently exigéante, and where these have been violated every just critic must find a verdict against the work.

No law in architecture can be plainer than that all the parts of a design should be in harmony with each other, and consistent with the whole. The whole is a complex of the parts, and must be similar to them. Now in this building we have different styles of architecture not only, apparently, used at random, but their dissimilar characteristics brought frequently into the closest juxtaposition. In the façade, the towers, and the apsis, we have not only the general heavy features, but the accurately copied details of Norman design; in the main external cornice we have the lingering *souvenance* of the old classic components of bed moulding, corona, cyma, and blocking course, with a frieze below, strangely enough of quatre-foils; we have the marked Gothic buttress with its divided weatherings; we have the long delicate side windows, referable to the Romanesque, and contrasting with the short, deeply recessed, Norman ones on the

front; and we have a running foliage on the entrance gable, almost Greek, with its Greek cross, barely perceptible, in the midst at the apex. In the interior, much of the carving reminds us of the Alhambra, being purely Saracenic, a resemblance still further impressed upon us by the constant repetition of the cross-fretting fillets. The scrolls on the pew ends are of Grecian outline, while the leaf carving is Decorated Gothic, to which also belongs the chancel railing entire; the front of the organ loft, with its square panellings, and rosettes, and supporting trusses, is thoroughly Grecian in idea, no matter how much its mouldings may contradict it; and the chancel arch, although flanked on each side by a solitary Romanesque pillar and capital, exhibits in its splay, and in the profile and continuity of its mouldings, the simplicity and elegance of the Perpendicular Gothic, as strongly as if it had come fresh from the hand of William de Wyckham.

Independently of these architectural anachronisms, there is great inconsistency in other matters. In the roof we have a massiveness that is excessive, and though there is an exhibition of science there is no beauty, and the continuance of the framing into the organ loft, broken by the recess wall, is an unnecessary exhibition of framing, not required for such a contracted span, and therefore inappropriate. Massiveness, too, alternates with delicacy throughout all the woodwork; the trusses to the galleries remind one of the enormous timbers of some gigantic specimen of ship building; and while the pew ends and doors, which by the way are carved in the decorated Gothic style, are of great thickness, the chancel railing is carved out of a mere board.

The open arcade, or loggia, on the front is a feature in Church architecture which we like exceedingly, and are surprised that it has not been used before. In this case, however, we think it too light for the massive accompaniments with which it is connected, the front being decidedly of Norman character. Here the introduction of the deeply recessed and beautifully decorated jambs of the Norman doorways, of which we have as yet seen no examples in this country, not even in the Smithsonian Institute where one might have expected them, would have been a great and consistent beauty.

In the apsis we are surprised that instead of the unsightly and unarchitectural skylight in the roof, the blank arches were not open windows, where the introduction of quiet toned glass would have given not only light enough, but would have relieved the dead blank of this end of the Church. Instead, too, of the long windows on the sides of the Church, two rows of windows, the upper ones standing on a band course, would not only have been consistent with the Norman front, but an index of the interior arrangement, which is the fundamental law of architectural composition.

There is one thing, however, of indubitable excellence in the idea of this Church. This is, its attempt to adapt ancient architecture to the necessities of modern worship. Here we find no deep chancel, because it is not intended to be filled either by a host of priests, or the whole body of communicants; no Altar Screen, because there is no Tabernacle of the Holiest to be protected and displayed; no niches where there are to be no statues; no rood loft, because the Crucified is not here to be lifted up except to the mental eye. Preaching, singing, and communing together, the requirements of modern worship, all their uses are

here represented, and none other. This is as it should be, but yet all this could have been done without violating the sacred harmonies of ecclesiastical architecture, and the high principles of artistic effect.

MUSIC.

THE novelty this week at the Italian Opera House has been the production of Verdi's *Ernani*. Great care had been taken with the opera, the rehearsals had been numerous, the chorus was well drilled, and the *mise en scène*, in finish and elaboration, was far beyond anything hitherto seen in this country. The consequence was, it has been received with enthusiasm and by crowded audiences. Verdi's music, though a general subject of dispute among musicians, has as yet some of the charms of novelty. His instrumentation, at times original and talented, at others merely noisy and barbarous, presents, at the least, something for consideration; with a total absence of feeling for delicacy, he is a composer who shows an occasional knowledge of effect in his varied accompaniments, while his unsparing use of the brass instruments argues on the other hand complete ignorance, or perhaps contempt, of the refinements of the violins. His choruses, for the most part unisonal, are in general so easy of acquirement that an audience is often carried away by their animation and facility of delivery into believing them to be good music, while the only vein of melody to be traced in his works, is in reality a series of echoes and reminiscences of other composers. In his concerted music he is often expressive, and here and there we find a finale, which, when well sung, produces the happiest effects. In short he possesses dramatic power without any depth of feeling. The parts were taken by Signora Truffi as Elvira, Benedetti as Ernani, Rosi as Don Silva, and Dubreuil as Don Carlos. Signora Truffi's voice is here hardly equal to her undertaking; the music is straining even to a high and powerful soprano, consequently this lady's organ frequently fails her long before the end of the opera. The opening cavatina is a brilliant display, that is almost sure to meet with an encore. Signora Truffi, however, makes ample amends for her deficiency of vocal power, by her steadiness and earnestness in the concerted music, and by her true and graceful acting. She has a feeling for tragedy which, with even an inferior voice, is sure to awake the sympathy of her hearers. Signor Benedetti was in full force; his action was energetic and vehement as usual, his soli were sung without the slightest regard to expression, or any reference to the sentiment of the words, while his part singing was characterized by his customary habit of shouting louder and longer than any one else. His first duet with Elvira was singularly defective; the idea of singing *together* never seems to occur to him; while he is absorbed in straining his upper notes and injuring their naturally fine quality, all other considerations are as nothing. It is a pity to see any one with so many advantages take so little pains to become a musician. M. Dubreuil, with the best intentions, requires incessant labor to render his voice flexible; his adagios are delivered with judgment, and argue something for the future, when he shall have reduced his organ to a more practicable condition. Signor Rosi sang his part with evident care, and delivered his fine voice with his usual clearness and precision; his acting, however, was cold, and rather labored. The triumph of the opera was the

finale to the third act, which was admirably sung, and met with a well deserved encore. The chorus acquitted themselves well; the opening chorus, in particular, was delivered with much vigor and spirit; with the additions that have been made to their body, and the care that is bestowed upon their rehearsals, they are becoming very efficient singers.

The Germania Society have continued their performances during the past week, playing with their usual good taste. They have been giving some excellent concerts, consisting of classical music, enlivened by waltzes, quadrilles, &c. Among the numerous musical bands at present in New York, none can excel this Society in their merits and precision. Beethoven's symphony in C minor has been performed by them in excellent style. Unfortunately the audience was but small; therefore, we fear their admirable execution of this master-piece was hardly appreciated as it deserves to be.

THE DRAMA.

MR. FORREST IN LEAR.

WE have frequently witnessed Mr. Forrest's Lear, a part of which he holds undoubted possession on the stage from the delivery of passages in which he is unsurpassed by any living actor. It is unquestionable that in the production of a feeling of horror in the mass of any audience which ever fills our theatres, Mr. Forrest's delivery of the curse at the close of the first act is rarely equalled in its effects. It is one of those occasional bursts of nature and feeling, combining an experience of life with rare powers of physical expression, in which the secret of Mr. Forrest's great popularity is detected. It is said that the actor has authority for the extreme violence in which he exhibits the passion of anger in old age from actual observation; and we may well believe it, for the action is self-justified, the ordinary petulance of age venting itself, on extraordinary provocation, in one volcanic burst of madness.

Mr. Forrest's stage version of Lear is not that of Tate altogether, or of Shakspeare. It has the tragic close of the original, but the fool is not restored, and the language retains something too much of the stage commonplaces. Why not bring back the original altogether? The play would be far more effective. There is a curious note on this point from the pen of the late poet Campbell, which exhibits at once the necessity and advantage of the amendments (since happily introduced by Mr. Macready) with a view of the stage impediments of prescription and habit which beset the greenroom. On looking into the question in connexion with his Life of Siddons, the poet writes: "I satisfied myself that there was no earthly reason to suspect, from the prompt-books, that the true Shakspearian tragedy was ever played in the last century, or even in this, till Kean made an attempt to restore it on the London boards. Dr. Sigmond, however, told me that, although in London he always sees the false copy played, yet he remembered about seventeen or eighteen years ago (this was in 1833), having seen the true Shakspearian play performed at Bath. He noticed the peculiarly fine effect of Lear's expiring on the stage, after he has said to his attendant—'Pray, sir, undo this button!' Bartley was so interested that he called in an old player, and his testimony was, that always, in his memory, Edgar and Cordelia were lovers; and that the plot ended happily."

WHAT IS TALKED ABOUT.

HERE AND THERE.

THE Parisian papers, on the authority of the *Athenaeum*, assert that the great tragic actress, Rachel, is meditating a visit to this country. The fact that she has terminated her engagement with the Théâtre Français lends probability to this statement.

It is reported that Strauss, the noted musical character, is coming with his band to this country; ejected from his Viennese Gardens by that rough old officer, Sheriff Revolution, a notability lately introduced to the readers of the Literary World.

The title of Mr. DICKENS's new Christmas Book is "The Haunted Man and the Ghost's Bargain; a Fancy for Christmas-Time." It will be published in this country about the 1st of January.

The FANNY KEMBLE divorce case is now before the courts in Philadelphia.

It is reported that the Professorship of Modern History at Oxford has been accepted by Hallam, the distinguished historical writer.

The *Bien Public* announces that M. Lamartine is preparing a new work, entitled *Histoire de la Révolution de 1848, et de la Fondation de la République*.

There is some talk, we learn from the *Tribune*, of an application to the next legislature for the incorporation of an "International Art-Union," one feature of which proposed is, the support from the funds, of one student each year in Europe, the beneficiary to be named by the Academy of Design.

Mr. Gallatin and Bishop Doane are convalescent. Henry Clay has also been seriously ill.

A correspondent of the *Observer* (H. M. F.) writes of an eruption of Vesuvius by night. "It was a Niagara of fire. I arose and approached the foot of the cone. The mountain was in agony. At times it emitted short quick puffs, like a steam engine. At these moments it seemed to be taking breath, and then it belched forth its burning rocks with a fury as if to make war on heaven. The noise was like the blowing up of a mine. These explosions took place every three or five minutes. The shower of red-hot stones flew to a great height in the air. For an instant they seemed to poised in mid heaven, then fell around the cone like a thousand bombs, while a cloud of flame and smoke rolled away into the sky. I do not wonder that the ancients thought this was the mouth of hell, or that Madame de Staél asks, 'Does the angel of Death take his flight from this summit?'

A new London novel (*Mildred Vernon*) sketches certain Parisian Celebrities. "In one corner sat the author of *Eugénie Grandet*, astride upon a chair, devouring ices voraciously, and, with the bold daring glance of his Rabelaisian eye, scaring away with actual fright any modest woman who might encounter it. Further on, upon a sofa, close to a remarkably pretty banker's wife, sat, or rather lounged, a tall, clumsy built man, whose preoccupation with the effort to appear gentlemanlike and well dressed was so undisguised, that it alone led you to remark how far he

was from attaining his end. *Mathilde* and the *Mystères de Paris* had raised him, in the world of which we speak, to as positively unsafe a moral height as would have been, physically speaking, the pinnacle of the spire of Strasburgh Cathedral. In one of the adjoining rooms you might see a herculean half' east, a colossus, on whose face three generations had not suffice to obliterate the negro stamp, and from the forge of whose Cyclops' brain *Monte Christo* had not yet sprung. Then there was the rough, water-dog-like looking Karr, the dreaded author of the *Guêpes*; the goggle-eyed and (in dress) worse than untidy giant, Soulié, and the Israelitish, humoristical dwarf, Gozlan; with a host of the lesser tribe, mere journalists, such as Janin, and others, whose names even are unknown beyond the *barrières* of Paris."

The *Albion* announces the arrival of an English collection of paintings, brought over by Mr. Walter for exhibition in this country. It embraces specimens by Morland, Landseer, Corbould, Frith, Pickersgill, Rippingell, Pyne, Boddington, and Passmore.

The Academy of Design will, it is said, at its next exhibition, occupy the rooms of the Racket Club, in Broadway.

The Smithsonian Buildings, says the *National Intelligencer*, are making satisfactory progress. The East wing is almost entirely completed; the West wing is inclosed, and its picturesque tower carried up. The valuable and curious chemical apparatus presented by Dr. Robert Ware of Phila., has arrived.

The Paris Correspondent of Littell's *Living Age* mentions that Dr. WAINWRIGHT and his family were present at the installation of the new Archbishop of Paris, in the cathedral of Notre Dame, on the 18th of October.

Blackwood for November contains the last chapter of Mr. RUXTON'S Life in the Far West, with a justly expressed tribute to the good qualities and genius of the late author, who died, it will be remembered, the last season, at St. Louis. Mr. Ruxton was one of the most accomplished of that hearty race of educated travellers which England constantly sends forth to all parts of the world. His sketches of Mexico and the Indian life of the West will belong to the future history of this country. The writer of the notice in *Blackwood* remarks that up to the 21st of October no account of the particular manner of Mr. Ruxton's death had reached his friends in England, or any mention of it, save that in the public journals. There must be many persons in this country who can contribute anecdotes of Mr. Ruxton's last visit, which it would give his family satisfaction to hear of.

MADAME WEISS, it is said, manager of the Viennoise Children in this country, has purchased \$47,000 worth of United States Stock.

Molière's *Tartuffe* has been performed in Italian and in Rome!

"For the last two years Greta Hall," says a correspondent of the *Courier and Enquirer*, "has been occupied by a rich young buck, just out of his minority, from the South of England. Though unmarried and living alone, he keeps four or five servants, and lives in dashing style. For months after he first took possession of the pre-

mises, he kept in service a band of music, whose business it was to play for his entertainment during his lonely meals. Surely something of a contrast to their 'feasts of reason and flow of soul' of those other years, when SOUTHEY and COLERIDGE here kept in fellowship their household gods."

The *Pacific Mail Steamship Company* is now fully organized. There will be a regular communication after the first of December, by way of Chagres and Panama, with the Western parts of Mexico and California. The early and rapid progress of this enterprise is due to the mercantile sagacity and energy of Messrs. Aspinwall & Co.

The Jenny Lind fever is unabated; her receipts on one evening lately at a Dublin theatre reached the sum of nearly sixteen hundred pounds.

In Gibbon's house, says an English newspaper, which is now a hotel, 4,000 Bibles were sold last year by one of the Bible Society's agents. In Hume's house the first meeting was held for the formation of a branch of the British and Foreign Bible Society at Edinburgh.

A RHYMING REVIEW.

A clever Correspondent (F. B.) has sent us, in the style of the original, some verses on the Fable for the Critics, which may pass around with the other luminous accounts of that valuable production.

MESSRS. EDITORS.—*Gentlemen,*

Haply you've read
"Hits at Authors," from Putnam's, a still-birth
't is said;
If not, and you'll lend me your eyes for a
minute,
I'll give you an inkling of what there is in it.

Mr. Wonderful Quiz, being fond of a joke,
Hopes to get up a laugh at the verse-making
folk,
By the merry device of "a rub-a-dub-dub,"
Without "spirit or grace on the top of a tub."

Mr. Halleck he slimes with equivocal flattery,
Compares Wendell Holmes to a galvanic battery;
A mongrel of Yankee and Cockney is Irving;
And Lowell he thinks not a whit more deserving;
While of "Margaret" Judd, I here as well may
state,

He is only less proud than of his own "dear
Bay state."
By undone Mrs. Child—strange prosopopeia!
He claims to be father to her Philothea.
On Poe he imposes the horrid infliction
Of lugging in Longfellow's prospects and dictation

He loves Harry Franco for "skill on the liar;"
But hates Mr. Cooper because he soars higher,
And to measure himself by a lord doth aspire.
Hermaphrodites both, Dwight and Hawthorne
he fancies;

What a merry conceit to suppose them "Miss
Nancies!"

John Neal is a swaggering, pugilist bully,
Who keeps clear of fight, though equipped for
it fully.

At Dana he grumbles, for want of decision,
And points at his Pegasus slow, in derision.
Whittier, the quaker, he loves like a brother,
Because for Reform he kicks up such a potter.
Bryant, in dignified simplicess, freezes him;
To call Bryant Wordsworth of all things most
teases him.

Brother Parker's a bear—a rough-fisted ploughman,
In self-love and pedantry equalled by no man.
To the vast herd of dandies he Willis annexes,

Whether clad in broad-cloth or the costume of Texas
(In which nature laughs at art's tricks, and
avers,
That the neatest full dress is a collar and
spurs).

Poor Brownson's shown up as a Salt River
Charon,
Rowing up friends and foes, how'er the tide
may run
A babbler and Coleridge both, Alcott is *painted*,
And then *called* a "lamb"—shade of Elia the
sainted!

A pagan is Emerson—a Plato-ish Yankee;
And Griswold the jackdaw is not worth a
thank-ye.

Thus the list is completed (though the ends are
reversed,
And the man I named last is the one Quiz
placed first).

With the single exception of one name alone,
Which it seems is the seed whence the volume
has grown,

And its owner to laugh at, malign, and traduce,
Is the aim of our Quiz; his book's purpose and
use.
Let me then say no more but that Mr. C.
Mathews

Is the name I allude to—*FIDELIUS BATHOS*.

Publishers' Circular.

Our readers will perceive that, though in the present number of the Literary World there is an increase of the Advertising Pages, it is at the same time accompanied with a correspondent extension of the general reading matter of the paper. This is secured by an increase of the Original Articles, in every department, with a careful attention to condensation, and the enlargement of the Journal from twenty to twenty-four pages.

LITERARY INTELLIGENCE.

THE fifth volume of DR. CHALMERS'S posthumous works is in the press of the Harpers.

C. S. FRANCIS will issue immediately a new and elegant edition of Tales from Shakespeare, by Charles and Mary Lamb.

The Life and Letters of Thomas Campbell, by Beattie, are ready for immediate publication; they will present much that is new to the public relating to the poet.

APPLETON & CO. have just ready "Acton; or, the Circle of Life," by Dr. Bettner.

Lowell's new work, "The Bigelow Papers," has appeared from the press of Nichols, Cambridge, Mass.

The "Journal of the Pilgrims," the reprint by Dr. Cheever, will be accompanied with several hundred pages of original matter from the pen of the Reverend Editor.

A new bibliographical work is in preparation, by O. A. Roorbach of this city, a gentleman well known throughout the country from a thirty years' connexion with the book trade as publisher, and latterly from his active engagement with one of the largest New York houses; circumstances which peculiarly qualify him for the work he has now undertaken. This is to issue, in a comprehensive volume, A Complete Alphabetical List of all American publications since 1820, and incidentally all works of a prior date, of a scientific character, of which there has been no reprint since 1820, and all works relating to America that may come within the writer's research, with the number of Volumes, size, style of binding, price, and publisher, on the same page.

The original plan was to make a book of reference for the trade only; but on after consideration, it was concluded that with a little more labor a book could be prepared useful also to literary institutions and individuals. There will be no classification except Biography and Law, but one continuous Alphabetical List will be furnished, giving the books under the Author's Name, the General Title of the Work, and the country to which it relates, an arrangement by which a person can scarcely fail to find the work sought for. If he wants information, for instance,

on Africa, Mexico, or any other country, he will find all that has been published in the way of History, whether by Mungo Park or Brantz Mayer.

Mr. Roorbach has devoted all his leisure time for the last two years to this work, and expects to go to press in January with over 15,000 titles, in an octavo of 350 or 400 pages.

The papers left by the late Ex-President Monroe have been collected and prepared for the press, and their publication will, no doubt, be encouraged by the government. They are said to be very valuable and interesting. They embrace a treatise on the elementary principles of government as written by Mr. Monroe, in retirement, and not long prior to his death; and an auto-biography of his public life up to the year 1808.

The Hamilton papers, also authorized to be purchased, have not yet been placed at the disposal of the Secretary of State.

ANNOUNCEMENTS.

FOWLER & WELLS will publish next week, "The Natural Laws of Man, Philosophically considered," by J. G. Spurzheim, M.D.

Also, the "Errors of Physicians and others in the practice of the Water Cure, as a remedial agent in the cure of Diseases," by J. H. RAUSSE. Translated from the German, by Dr. C. H. Meeker.

NEW WORKS, PUBLISHED IN ENGLAND, FROM OCT. 14TH TO NOV. 1ST.

- Athens; its Grandeur and Decay. Engravings, fcp. 8vo. pp. 192, 2s. 6d.
- Bible of Every Land (History of the Versions of the Bible). Part I, 4to, pp. 26, 2s.
- Blakey (R.)—History of the Philosophy of Mind. 4 vols. 8vo. pp. 2240, cloth, £3.
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- Young Countess. By Mrs. Trollope. 3 v. 8vo. pp. 918, 31s. 6d.

BOOKS PUBLISHED IN THE UNITED STATES FROM THE 18TH TO 25TH OF NOV.

- AMERICAN ALMANAC, for 1849. 8vo. pp. 370 (Little & Brown, Boston).
- BATES (B.)—A BRIEF STATEMENT OF THE EXTORTIONS OF THE FRIENDS OF CHEAP POSTAGE IN THE CITY OF NEW YORK. 8vo. pp. 52 (Wm. C. Bryant & Co., Printers).
- DER DEUTSCHE KIRCHENFREUND. (H. A. Mischa, Mercersburg, Pa.)
- HOFLAND (Mrs.)—THE CLERGYMAN'S WIDOW. pp. 183; The Officer's Widow, pp. 184. The Merchant's Widow, pp. 178. 3 vols. 18mo. (C. S. Francis & Co.)
- HOLMES'S (O. W.) POEMS. New and enlarged edition. 12mo. pp. 272 (Ticknor & Co., Boston).
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- MODEL MEN MODELLED. By Horace Mayhew. Illustrated, 32mo. pp. 114 (Harpers).
- NEW ENGLAND OFFERING. April, Oct. (T. W. Harris, Lowell.)
- PALEY (W. D.B.)—Horæ Paulinæ. 12mo. pp. 260 (Carter & Brothers).
- REED (Prof. H.)—Oration before the Zelosophic Society of the University of Pa. (Wm. F. Geddes, Phila.)
- RIBAS (A. L.)—Le Bijou Musical. Prem. numero of fol. pp. 132 (J. A. Quimby, Boston).
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